

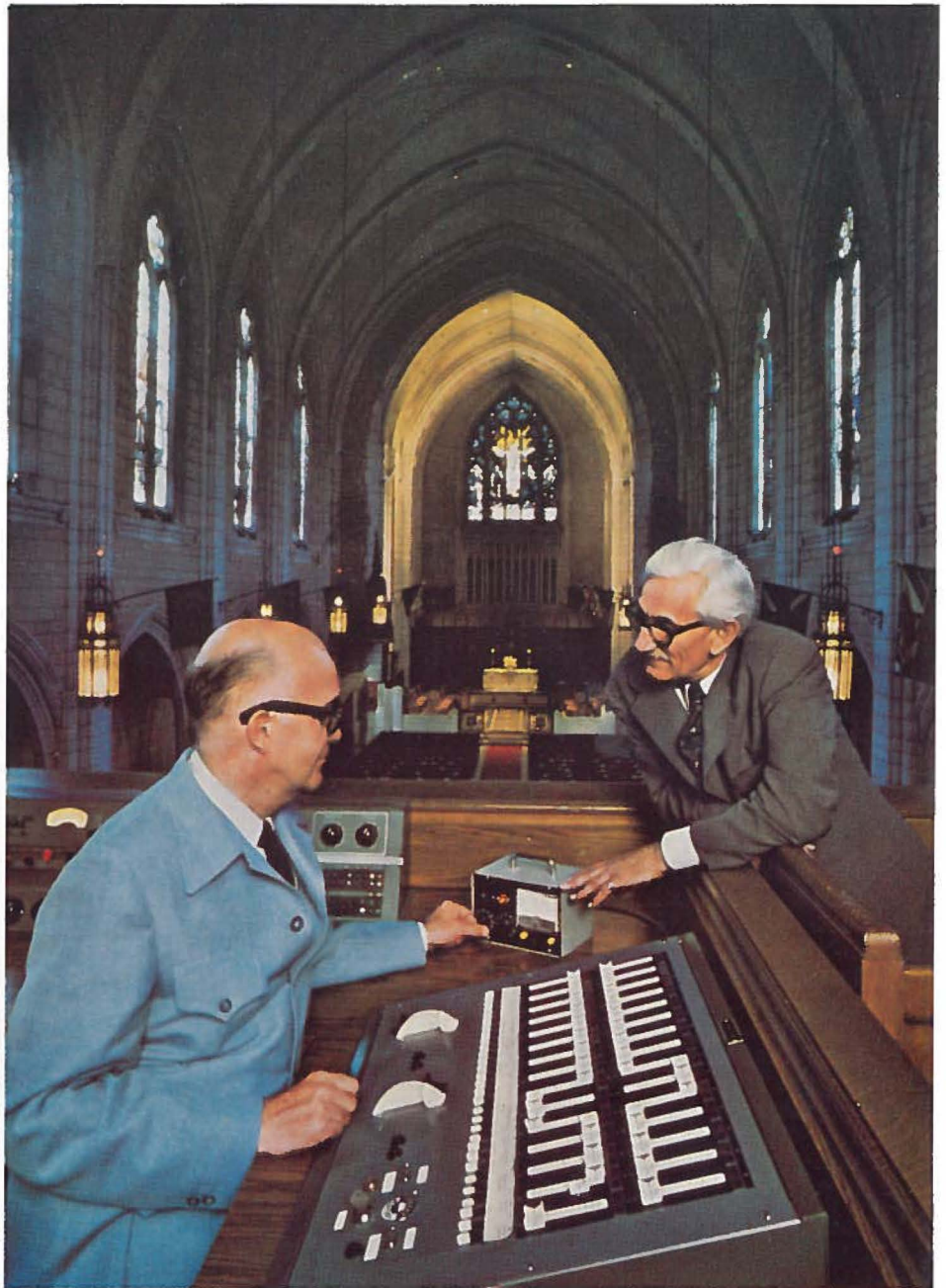
the client's needs, it was decided to use a Rank Strand SP. 30/2 control console with 30 JTM/L dimmers directly coupled to the loads. The dimmer racks were supplied with an additional centre section complete with secondary circuit breakers for the various loads. Each of the 30 channels on the console have been permanently designated as shown. The console has, in addition to the normal two scenes and two sub-scenes, a local/remote switch which transfers control to a grand master at the door separating the chancel from the church house. Thus, there is no necessity for the beadle to climb up to the gallery to apply the chosen light levels during the hours when the church is open to visitors. A portable crossfader, with an adjustable automatic fade time of 0-90 seconds, allows the operator to handle slow fades and be free to adjust sound balance with ease.

This control system has now been in operation for six years and has provided all the flexibility required for developing the various mood accents to support the many different church ceremonies.

Light is used in a very subtle way as an integral part of the church services. All fading and building of light levels is carried out smoothly and slowly so that light changes are delicate to the point that the congregation has only a sub-conscious awareness of light movement. Yet, by progressive highlighting of the relevant areas (lectern, pulpit, communion table, choir etc.), the congregation's attention is focussed on the appropriate part of the church at any given moment in the service. Careful balancing of the light before, during, and after the service helps to create a suitable ambience.

To achieve the requisite subtlety of balance and smoothness of change, the presetting facilities are essential. From his control position in the gallery, the operator can balance the light not merely in terms of the progression of the scene but to allow for the amount of daylight in the church—a factor that varies not just from morning to evening, but with seasons and weather. The operator has full prior discussion with clergy and choirmaster so that the lighting plot is fully integrated with the order of service, particularly at the Festivals of Christmas and Easter when music and church decoration have a special part to play. The light is always white without filters except at the Christmas Pageant which is the only annual occasion when light and colour are used in an overtly theatrical sense.

Otherwise light is never allowed to



The author with John R. Bradley seated at his Rank Strand SP 30/2 lighting control. Mr. Bradley is technical adviser in lighting and sound reinforcement at the Presbyterian Church of St. Andrew and St. Paul in Montreal.

obtrude or make an overstatement: controlled light is used merely to heighten the focus and ambience that is already present in the act of worship.

The Church of St. Andrew & St. Paul was extremely fortunate in that the Board of Trustees responded to the need for an improved lighting system. Under the astute direction of their representative, Lorne H. Walls, who weathered the many problems under budget conditions that were

strained to say the least, an imaginative concept, in many ways unique, was implemented. Credit must also be given to John R. Bradley who holds the post of Technical Advisor in the area of sound reinforcement and lighting. His complete knowledge of the particular lighting requirements through 32 years of operation, coupled with his exacting attention to detail, culminated in a system which has proven to be a pleasure to all.

16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
SIDE AISLES		LIGHTING PORTS				CHANCEL	COMMUNION		CHANCEL			GALLERY	CHANCEL	
		SOLOISTS		ACCENT		OUTLETS	TABLE		CEILING			OUTLET	WINDOW	
WEST	EAST	WEST	EAST	WEST	EAST	3 KW.	FRONT	TOP				3 KW.		